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NEW ADDITIONS TO THE WORK OF FRANS HALS

By W. R. VALENTINER
Detroit, Michigan

Since the appearance in this magazine, in the year 1928, of the article which dealt with some re-discovered paintings by Frans Hals, a number of other hitherto unknown works of the master have come to light (especially in connection with the Detroit exhibition), which will be reported here. Two important three-quarter length portraits, briefly referred to in the previous article, are here reproduced for the first time.

The first is the portrait of Pieter Jacobsz Olycan (canvas, $43\frac{4}{5} \times 33\frac{3}{4}$ inches) in the Ringling collection at Sarasota (Fig. 1), the companion piece to the portrait of Maria Claesd Voogt in the Rijksmuseum at Amsterdam, dated 1639. Both pictures were mentioned as early as 1666 in the inventory of Olycan's daughter, Geertruyd Olycan, the widow of Jacob Benningh of Haarlem. That these two pictures are the bust portraits of this couple in the Vernon Watney collection (*Klassiker der Kunst*, p. 184), as Hofstede de Groot assumed, is not probable. The

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Watney portraits were obviously done after the two paintings of the Ringling collection and the Rijksmuseum and are not equal to them in quality. The painting in the Ringling collection is among the most imposing and impressive of the master's works of the period about 1640, when the artist, who was now fifty-five years old, was beginning to give his figures a more monumental aspect. In the broad manner in which it is placed high in the frame, with the head almost more than life size, it anticipates the works of the 'fifties. The powerful looking burgomaster of Haarlem, whose family—to judge from the various portrait commissions—was well-disposed towards Frans Hals, must have been an especially congenial subject for the artist. It is executed still more boldly and broadly than its companion piece in the Rijksmuseum. Unfortunately it has been cut off several inches both at the sides and at the top or bottom, as is proved by the size of its companion piece ($50\frac{2}{5} \times 37\frac{4}{5}$ inches) and the coat of arms, which is only partly visible.

The other portrait which was referred to is the one in the Andrew W. Mellon collection at Washington, which has been called traditionally, though hardly convincingly, a portrait of the painter Nicolaes Berchem (canvas, $37\frac{3}{8} \times 29\frac{1}{4}$ inches) (Fig. 2). It is not very probable that this elegantly-dressed gentleman depicts a painter, even though there is an accidental resemblance of the features to those of the portrait of a painter at Chicago, of 1644 (*Klassiker der Kunst*, p. 216), which most likely represents Leendert van Cooghen. At any rate, the Mellon painting was done about a decade later. It exhibits the thin manner of painting and, in the hands and the costume, the lightning-like strokes running through one another, characteristic of the works after the middle of the 'fifties. In comparison with the portrait of 1644 the position of the arms is distinctive. The figure is seen more from the front, so that the right arm, supported against the side, is not as in the earlier picture turned strongly towards the beholder, giving a sudden effect of depth to the figure, but is held much flatter against the body, as is also the left arm. In these later works the artist avoids an intentional turning of the body with the corresponding position of the arms to give the effect of depth, for he now knows how to give the body itself a fuller volume, with closed outlines. Penetrating, as always in these works, is the glance of the strongly outlined eyes, with their large pupils lighted up with a point of white. The wavy hair begins to stand out on all sides in a somewhat disordered way, as we so often see it in the later paintings.

The same differences of conception, determined by the stylistic development of the artist which had taken place in the two decades, are



FIG. 3. FRANS HALS: PORTRAIT OF A GENTLEMAN
Knoeller & Company, New York



FIG. 7. FRANS HALS: FAMILY PORTRAIT
Viscount Bynne, Brancipol, Durham, England



shown in the two newly-discovered male bust portraits, one in the possession of Knoedler and Company (Catalogue of the Detroit Exhibition, No. 36) (Fig. 3), the other the self portrait in the collection of Dr. Clowes at Indianapolis. The first one would seem at the first glance to belong to the same period as the Olycan portrait: the separation of light and shadow in the face, especially about the eyes and the lines from the nose to the corners of the mouth, as well as the rendering of the collar, are similar. But on closer inspection it is seen to belong to an earlier period in the artist's development, for light and shadow are separated more sharply from each other, the brush strokes—especially about the eyebrows and beard—are more linear, the pattern of the costume more detailed. It must in fact have been done about 1630, a date arrived at by a comparison with the portrait of Olycan's predecessor in office, the burgomaster of Haarlem, Nicolaes van der Meer, in the museum at Haarlem (*Klassiker der Kunst*, p. 94), in which we find a similar conception and the same costume.

The self portrait in the Clowes collection (Fig. 4) came originally from the Dresden Gallery, where it is mentioned as a self portrait of Frans Hals in an inventory of the gallery as early as 1710. In more recent times it found its way to the storeroom and was regarded as an old copy after the example from the Porgès collection, now in the Friedsam collection of the Metropolitan Museum (Fig. 5), which was declared to be the original by W. von Bode and Hofstede de Groot, with whose opinion, from lack of knowledge of a better example, I formerly agreed. The weakness of the Friedsam picture was, however, sufficiently apparent to induce Bryson Burroughs, in its only publication by the Metropolitan Museum, to insert a question mark after the attribution. After the picture had been freed of the over-painting of the eighteenth century, the example in the possession of one of the oldest public collections in Europe, as so frequently happens, proved to be the original. This over-painting, which defaces more than one Dutch masterpiece of the Dresden Gallery—for example two of Rembrandt's works (the *Saskia* of 1641 and the *Old Man with a Cane* of about 1645)—was apparently the reason why the few scholars who had seen the picture had failed to recognize its real importance. It is sufficient to place the two paintings beside each other to see at once the difference in their quality. The face in the Friedsam picture is poorly drawn, the eyes are expressionless, the hat sits awkwardly upon the head and the hair is painted with tiresome uniformity; the collar has nothing of the definiteness of outline and the plastic effect of the Dresden example. Here everything is organically

connected. One feels that the mantle is actually thrown about the body as we see it in some of the boys' portraits of the period about 1645-50, such as the so-called "Hamlet" in Glenart Castle and the boy from Skalmorlie Castle, now in private possession in Detroit (Catalogue of the Detroit Exhibition, No. 43). The hat has also a natural plastic rounding, the hair is more loosely drawn, so that it has an irregular outline of artistic charm, the expression is full of life; the colors, muddy and dirty in the Friedsam picture, have the purity and enamel-like brilliance which are characteristic of the master's work.

The picture was apparently the model for Houbraken's engraving in the *Groote Schouburgh*. It must have been regarded as a self portrait at an early time; otherwise it would not have been copied so frequently. Nevertheless this is not a conclusive reason for calling it a self portrait, even if Houbraken interpreted it as such (later engravers, like Cornelis van Noorde, who in 1767 engraved the copy in the Haarlem museum as a self portrait, concern us still less). From its style the painting is to be dated not much later than 1645. The date of 1655-60 which I gave the picture at the time of the Detroit exhibition is—as I became convinced during the exhibition—certainly too late. This date would also accord with the artist's age at this time, when he would have been about sixty years old. It cannot be denied, however, that the resemblance to the self portrait of the Frick collection, which can have been done but little earlier (the date 1635 on the Frick picture is wrong; according to the style it is executed about 1645) is not any too convincing. The fact that the person represented in the Clowes picture wears a small pointed beard, whereas in the Frick picture he is smooth-shaven, does not mean much, for in his earlier years Frans Hals always wore a similar pointed beard. The facial proportions, the full lips, and the strongly outlined eyes are also similar. Of the aquiline character of the nose, however, which we see in the earlier portraits, little remains, though even in the Frick picture it is already less pronounced.

Although the question of the self portraits was treated by me once before in this magazine,¹ I must return to it here, for it is closely connected with the still disputed question of the artist's birth date, to the solution of which a new clue has been added. That the same person is represented in the Amsterdam double portrait, the painting of the Frank Wood collection at Toronto, the portrait in the Duke of Devonshire's collection, and in the buffoon at the right above in the *The Merry Company* of the Metropolitan Museum, is now admitted from several

¹Art in America, 1925, p. 148.



FIG. 4. FRANS HALS: SELF PORTRAIT
Collection of Dr. G. H. A. Clowes, Indianapolis, Ind.



FIG. 5. COPY AFTER FRANS HALS
Friedsam Collection, Metropolitan Museum, N. Y.

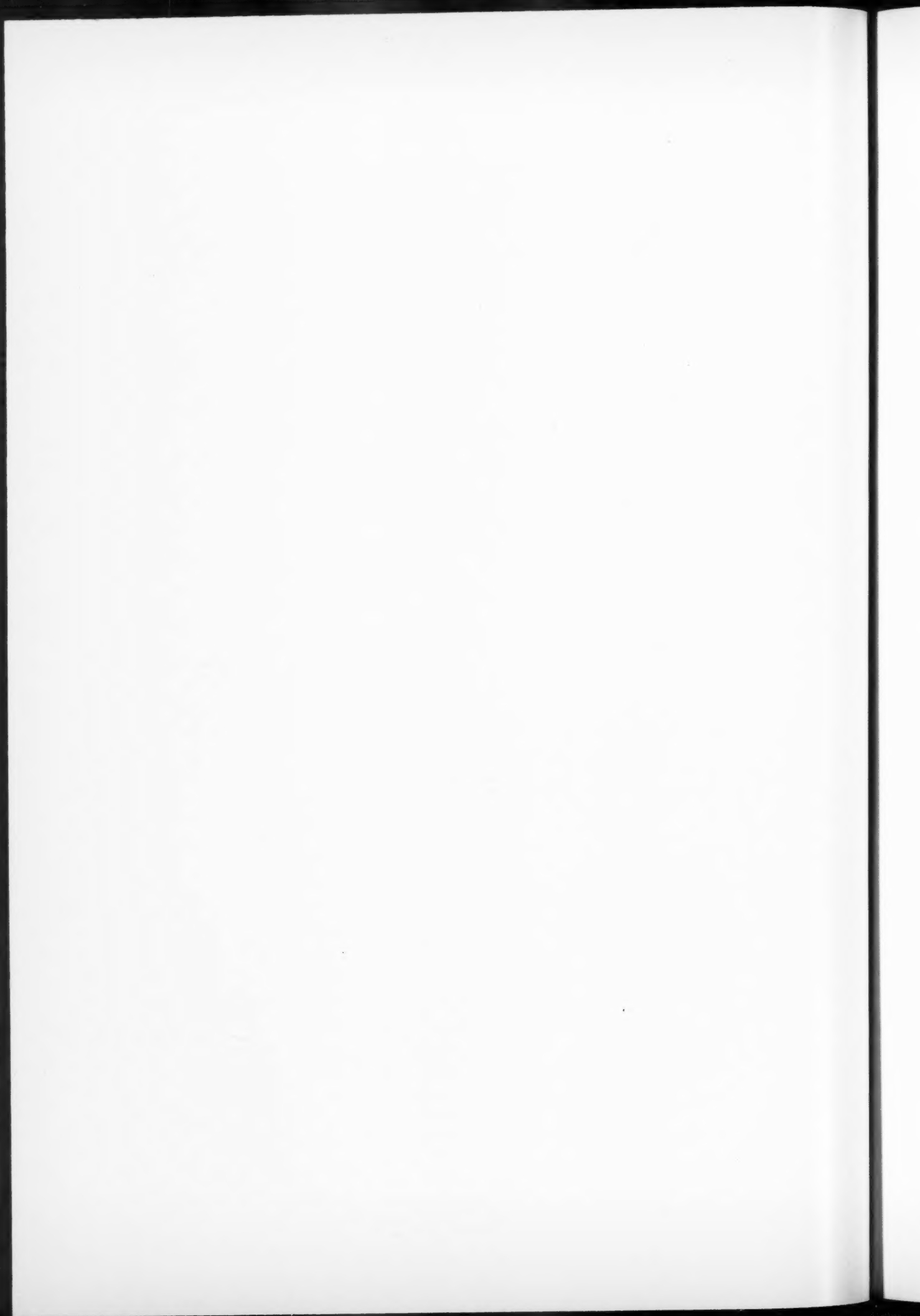




FIG. 9. FRANS HALS: SINGING BOY
Private Possession, Germany



FIG. 8. FRANS HALS: TWO SINGING BOYS
Private Collection, Switzerland



quarters.² In my opinion, the resemblance of the model to the certain self portrait in the shooting company picture at Haarlem, of 1639, is convincing. It is, moreover, plausible to assume that a person represented so repeatedly in the different periods of an artist's work, where we rarely find the same person shown more than once, would be the artist himself. Besides this, the woman in the painting of the Metropolitan Museum, the companion piece to the self portrait of the Frick collection, agrees well with the impression we receive of the artist's wife in the Amsterdam double portrait, if we take into consideration the difference in time of about twenty-five years.

On the portrait in the collection of the Duke of Devonshire there has recently been found the date 1622, with the age of the sitter given as 36. Thus we have—if, as we assume, it is really a self portrait—a second declaration of his age by the artist himself, the first, already known, appearing on the self portrait in the Wood collection. This should settle finally the question of the artist's birth date. To be sure, the two declarations do not seem to agree. According to the age of 41 inscribed on the Wood portrait, which is dated 1626, we would arrive at 1585 as the year of birth; from that on the Devonshire portrait, at 1586. This discrepancy, which we frequently meet in the seventeenth century (compare for example the documents regarding Rembrandt's birth year in Hofstede de Groot, *Urkunden uber Rembrandt*, No. 11), is easily explained if we assume that Frans Hals was born in the latter part of the year 1585 and that the self portrait of 1626 was painted in the second half of that year, after the artist had passed his forty-first birthday, and that the portrait of 1622 was painted in the first half of the year, while the artist was still thirty-six years old.

As everyone knows, those who hold the birth date to have been "about 1580" follow the statement of Houbraken, who reports that Van der Vinne had seen an invitation to the funeral of Frans Hals, of August 1666, according to which he had died at the age of eighty-five or eighty-six. In opposition to this, Moes had already pointed out that beside the uncertain statement of Houbraken, there was much to be said for the more definite one of Campo Weyerman (1729), who gives the date as 1584. Since Weyerman is on the whole not very reliable, Hofstede de Groot took sides with Houbraken and most of the scholars have followed him. The date 1585, which can now be regarded as established, would also accord much better with what we know of the

²This conclusion was also reached by the editor of the catalogue of the Dutch Exhibition at Burlington House, 1929.

first works of the artist, done in the years from 1611 to 1614. These works, even with their trace of genius, are still firmly rooted in tradition, and it would be much more plausible to assume that they are works of an artist still in his twenties than of one who was already over thirty.

To these four newly-discovered single portraits of life size must be added the masterly small portrait of the preacher Hendrik Swalmius (on panel H. 10 $\frac{5}{8}$ W. 8 in.) which recently turned up at Christie's and was already known from an engraving by Johannes Suyderhoef (Fig. 6). It fits well into the series of small portraits of ministers which found such interested reproduction by contemporary engravers, largely, no doubt, because of the fact that they were executed with such care and precision. According to the inscription, Swalmius was sixty years old when the picture was painted, and as it is dated 1639 he must have been born in 1579. Suyderhoef tells us on his engraving that Swalmius had been a minister for more than forty-six years at the time the engraving was made. Since we know that Swalmius became a preacher in 1600, the engraving must have been done in 1646. It is interesting to compare the sitter in Frans Hals's vivid portrait with the painting of Eleazer Swalmius (born in 1582) by Rembrandt, done two years earlier, now in Antwerp.³ Different as is the characterisation of the two great artists, there is so much similarity in type between the portraits that we may assume that the two preachers, of the same name, the one in Haarlem, the other in Amsterdam, were brothers.

Besides these single portraits, two new family group pictures have become known. This increases the number of this type of portraits in the artist's *oeuvre* to five, three life-size and three half life-size. The first, in the possession of Viscount Boyne (Fig. 7), re-discovered by Hofstede de Groot,⁴ was known through drawings of some of the heads made by Abraham Delfos at the end of the eighteenth century, reproduced in my book. In the meantime the remarkable painting was exhibited at Burlington House in 1929 and is reproduced in the small catalogue of that exhibition. It is probably the artist's earliest group picture and is still confused and restless in composition. In the endeavour to fill the picture to the edges and to bring the heads high up in the frame, it reminds us of such early works as *The Merry Company* in the Metropolitan Museum, the double portrait in the Rijksmuseum and *The Rommelpot Player*. The inclination to traverse the planes by lightning-like diagonals toward all sides, recalls the shooting company pictures of 1623-24 and

³The authenticity of this painting has been questioned recently without the slightest foundation.

⁴*Oud Holland*, 1921, p. 65.



FIG. 6. FRANS HALS: HENDRICK SWALMIUS
D. Katz, Dieren, Holland



FIG. 10. FRANS HALS: BOY PLAYING A MANDOLIN
Art Market, London



1627. Hofstede de Groot dates it about 1635-40, but a date about the middle of the 'twenties might be more nearly correct. The almost square format of the picture is striking. It might be questioned whether it has not been cut off on the right side. According to the measurements (H. 157.5; W. 170 cm.) in the Leiden sale of 1829, however, where it is first mentioned, the composition seems to have been shortened only slightly at both sides, in the event that the measurements were given correctly at that time (it now measures 150 x 165 cm.). If the picture has been cut off on the right side, it must have been done at an earlier period, but it is not impossible that the nearly square format is the original one.

A second small group picture, seen for the first time in the Detroit exhibition (reproduced in the Catalogue, No. 37), has the more quiet grouping of the figures in a more even row that we see in the shooting company picture of 1639, with which it may be linked in date. The problem which confronted the artist here was, it is true, a more simple one, for the family consists of only four members. They are ranged, not without humour, like the pipes of an organ, the parents posed as though about to have their photographs taken. The woman, short and stout, is somewhat embarrassed and holds back; the man, with reddened, puffed-out face, self-confidently takes a step forward, his elegant walking stick set out as though he were on the point of advancing towards us. The artist has taken particular pleasure in depicting this type of citizen who has made himself respected and well-to-do and likes to have himself looked at. The two children are turned half way towards each other, the boy with his left foot drawn back in a sort of contraposition such as we often find with Frans Hals, balancing the advancing position of the father. As in the somewhat earlier picture in the Museum at Cincinnati, where the figures are also arranged in a descending order, they are only seemingly on one line beside one another. With regard for the effect of depth, they alternate backwards and forwards from this line: the mother and the boy stand farther back than the father and daughter, who are placed between them.

The costumes have that beautiful steel-blue-black tone which no one but Hals has known how to paint so colorfully. In striking contrast is the deep cherry red of the mother's and daughter's dresses—a nuance likewise characteristic of our master—and the carmine of the undersleeves. The landscape is especially charming, with its view of dunes, the little village in which the family probably lived, and the sky with its light clouds. The execution of this part is drier and more precise than is usual in the backgrounds of our artist's pictures and takes up more

room in proportion to the group than in Frans Hals's other family pictures. At the first glance the thought came to me that it must have been painted by Jan Vermeer of Haarlem, with whose style it thoroughly agrees, both in composition and technique. After some hesitation as to whether it might not perhaps be a case of an especially careful work of the master himself, I have again returned to my first impression. It is true that we have hitherto had only one positive proof that Frans Hals worked with other artists: the large still life of Nicolaes van Heusen from the collection of Viscount Boyne exhibited at Burlington House. In this work, dated 1630, the artist has added, in broad technique, a vegetable woman who leans over her wares.

More numerous than the portraits are the genre pictures which have been recently discovered, especially the studies of children's heads or bust pictures with which the artist liked to occupy himself in the 'twenties. Most of the newly-found paintings of this kind, however, are workshop repetitions or school copies, which contribute nothing to the knowledge of the master and do not deserve mention. The three representations of children playing musical instruments (Figs. 8-10), however, in which it is not difficult to recognize the artist's own children, are by his hand. It is remarkable that he was able to treat the same motif—children singing or playing upon an instrument—with such inexhaustible imagination, and was able to grasp the most pregnant moment in these lightning-like sketches,—in particular accord with his inclination in this period to depict instantaneous movement. In these newly-discovered pictures it is not difficult to establish relations with known works of the artist done about the same time. The two pictures of singing boys, one with brown, the other with blonde hair (the first, Fig. 8, in Swiss, the second, Fig. 9, in German private possession) are close to the picture from the collection of Charles Stewart Smith now owned by Mr. Stevenson Scott in New York (*Klassiker der Kunst*, p. 81r), where the head of the boy who beats time, the foreshortened music book in the foreground, and the second boy in the background re-occur in a quite similar manner. The red cap worn by the boys in the two pictures is also worn by the jester in the painting belonging to A. F. Philips at Eindhoven (*Klassiker der Kunst*, p. 36). All of these paintings were probably done in the second half of the 'twenties.

The boy singing to the playing of a mandolin, now at a London dealer's (from the collection of George Wellraham, Delamere House, Fig. 10), wears the same cap with pompoms, placed on the side of the head, as the boy in the profile picture from the collection of A. van

Buren in Naarden (*Klassiker der Kunst*, p. 75), now at a New York dealer's, and was probably done about the same time. It is a comparatively carefully executed work, with a stone wall in the background and a little patch of clouded sky somewhat reminiscent of Van Dyck. Like most of the original genre pictures it is signed with the monogram—in fact even twice—once below at the left and again on the upper right, where the monogram is scratched out of the wet color with the handle of the brush.

It happens in exceptional cases, to be sure, that a hurried study will remain unsigned. To this class belongs the charming oval study head in the Jacob Epstein collection in Baltimore (reproduced in the Catalogue of the Detroit Exhibition, No. 18). With the long curls, the slightly opened mouth, the beautiful regular features, the head gives a more serious and poetic impression than most of the boys' heads done by the artist at this time.

I am closing with a list of the works of Frans Hals which have become known since the appearance of my volume in *Klassiker der Kunst* (second edition, 1923) and which can thus be regarded as a sort of supplement to it:

- 1 THE ROMMELPOT PLAYER. About 1625. Collection Mrs. William J. McAneeny, Detroit. Reproduced in *Art in America*, 1928, p. 247 and Catalogue of the Detroit Exhibition, 1935, No. 2.
- 2 PORTRAIT OF A GENTLEMAN. Dated 1625. Collection Jules S. Bache, New York. Reproduced in *Art in America*, 1928, p. 247 and Catalogue of the Detroit Exhibition, 1935, No. 3.
- 3 FAMILY GROUP IN A LANDSCAPE. About 1625. Collection Viscount Boyne, Brancepeth near Durham. Reproduced Catalogue of the Burlington House Exhibition, 1929 (small edition), Dülberg, *Frans Hals*, 1930, p. 145.
- 4 PORTRAIT OF VERDONCK. About 1626. (The same unusual monogram F.H.F.—connected—is found on the two portraits of Scriverius and his wife, dated 1626, in the Metropolitan Museum.) National Gallery, Edinburgh. Reproduced Dülberg, *Frans Hals*, 1930, p. 77.
- 5 PORTRAIT OF A MINISTER. About 1627. Fogg Art Museum, Cambridge, Massachusetts. Reproduced *Art in America*, 1928, p. 247 and Catalogue of the Detroit Exhibition, 1935, No. 26.
- 6 PORTRAIT OF A MINISTER. About 1627. Collection Lady Cunliffe-Lister, London. Reproduced Collins Baker, *Burlington Magazine*, 1925, p. 430.
- 7 TWO SINGING BOYS. About 1627-30. Private collection, Switzerland. Compare present article, fig. 8.

- 8 SINGING BOY WITH RED CAP. Private possession, Germany. Compare present article, fig. 9.
- 9 BOY PLAYING MANDOLIN. Private collection, London. Compare present article, fig. 10.
- 10 HEAD OF A BOY (oval). About 1629-30. Collection Jacob Epstein, Baltimore. Reproduced Catalogue of the Detroit Exhibition, 1935, No. 18.
- 11 FIGURE OF A WOMAN added by Frans Hals to a large still life by Nicolaes van Heussen. Dated 1630. Collection Viscount Boyne, London. Reproduced Catalogue of the Burlington House Exhibition, 1929, No. 122.
- 12 PORTRAIT OF A GENTLEMAN. About 1630. Knoedler and Company, New York. Reproduced Catalogue of the Detroit Exhibition, 1935, No. 36. See present article, fig. 3.
- 13 PORTRAIT OF VAN BREDEHOFF. Dated 1631. Private collection, Amsterdam. Reproduced *Klassiker der Kunst*, p. 302, where I had erroneously expressed doubts regarding its authorship without having seen the original.
- 14 THE LEFT-HANDED VIOLIN PLAYER IN A LANDSCAPE. About 1635. Private collection, London. A larger and later version by the artist's own hand of the small study without landscape in the collection of A. Escher, Zürich (*Klassiker der Kunst*, p. 25). Reproduced Hofstede de Groot, *American Art News Suppl.*, 1928, p. 45.
- 15 PORTRAIT OF A GENTLEMAN. About 1635. Collection Charles F. Williams, Cincinnati, Ohio. Reproduced *Art in America*, 1928, p. 248 and Catalogue of the Detroit Exhibition, 1935, No. 32.
- 16 PIETER JACOBZ OLYCAN. Dated 1639. Collection John Ringling, Sarasota, Florida. See present article, fig. 1.
- 17 HENDRICK SWALMIUS, 1639. D. Katz, Dieren, (Holland) see present article, fig. 6.
- 18 FAMILY GROUP IN A LANDSCAPE. About 1639. Lilienfeld Galleries, New York. Reproduced Catalogue of the Detroit Exhibition, 1935, No. 37.
- 19 PORTRAIT OF A GENTLEMAN. About 1642. Collection Lady Cunliffe-Lister, London. Companion piece to the PORTRAIT OF A LADY in the National Gallery, London. Reproduced by Collins Baker, *Burlington Magazine*, 1925, p. 43.
- 20 SELF-PORTRAIT. About 1645-48. Collection G. H. A. Clowes, Indianapolis, Indiana. Reproduced Catalogue of the Detroit Exhibition, 1935, No. 49. See present article, fig. 4.
- 21 PORTRAIT OF A GENTLEMAN. (Said to be Nicolaes Berchem). About 1650-52. Collection Andrew W. Mellon, Washington. See present article, fig. 2.
- 22 PORTRAIT OF ADAM VAN HASEVELT. About 1655. J. Goudstikker, Amsterdam. With the exception of the head, the figure had been entirely repainted by a Dutch artist of about 1680, possibly Nicolaes Maes; the costume was changed according to the later style. This repainting has been removed recently and the character of Frans Hals's late style is now obvious in technique and composition.

- 23 PORTRAIT OF A YOUNG MAN. About 1660. Collection Thyssen, Lugano. Reproduced *Art in America*, 1928.
- 24 PORTRAIT OF A YOUNG WOMAN. Companion piece to the preceding. About 1660. Collection Thyssen, Lugano. Reproduced *Art in America*, 1928.

TWO NEW PANELS BY PIER FRANCESCO FIORENTINO

By MARIA MSERIAN TZ
Moscow, U.S.S.R.

In the various galleries and private collections of Europe and America there are a large number of pictures attributed to the Florentine painter Pier Francesco Fiorentino who worked during the last three decades of the fifteenth century. However, owing to the very eclectic and unoriginal character of his compositions, they differ so little from the pictures of other fifteenth century painters of the so-called "Retardeurs" that some of them are frequently attributed to Neri di Bicci or to a master known by the name of Campagno di Pesellino. For this reason many attributions of Pier Francesco Fiorentino's pictures are questionable and need further investigation.

Recently B. Berenson made a critical re-examination of all the work of this artist, and attributed a whole group of his pictures to a new master of his own creation—the pseudo Pier Francesco Fiorentino.¹ This called forth an energetic protest on the part of Raimond Van Marle who insisted that Pier Francesco Fiorentino "is a perfectly homogeneous and logical figure and there is no reason to speak of a pseudo Pier Francesco." . . . "The fact that so many of his pictures are so absolutely alike does not justify the invention of another master as soon as a slight difference presents itself."²

In view of these disputes regarding the work of Pier Francesco Fiorentino, and in the hope that they may throw a fresh light on the nature of his genius, it seems to me that the publication of two new pictures by this master, which are in the U.S.S.R., may not be without interest.

One of these pictures is in the State Hermitage in Leningrad. It is a "Madonna and Child with John the Baptist and St. Augustine", and was acquired in 1919 from the collection of A. Vojeikov where it was regarded as the work of an unknown master of the Italian School of the fifteenth century. (Fig. 1.)

¹B. Berenson. *Italian Pictures of the Renaissance*. Oxford, 1932, pp. 447-452.

²R. Van Marle. *The Development of the Italian Schools of Painting*. Vol. XIII, p. 464.

The Madonna is shown against a gold background. She wears a robe of a reddish tinge over which is thrown a dark blue mantle with a greenish lining. Her blonde hair is covered by a white veil. She holds the nude Christ-Child with both hands, in a standing position. On the left appears John the Baptist as a child and on the right St. Augustine holding a red book in his right hand. He is clothed in a black and gray robe and on his head is a white mitre with red stripes.

The picture is in a good state of preservation but the paint shows a few small damaged spots on the neck and hands of the Virgin, on the body of the Child, on the hands of the Baptist and on the background near the top. The generally quiet color (reddish, dark blue and blackish gray) is enlivened by vivid red accents on St. Augustine's book and mitre. The cheeks are overlaid with a delicate pink. The face of St. Augustine is the most strongly modelled; the other faces lack chiaroscuro and are flat in character.

E. Liphart, the late Director of the picture galleries of the Hermitage, attributed this picture to Pier Francesco Fiorentino on the basis of the nearly complete identity of the central part of the composition, with the exception of the background and the form of the nimbus, with a picture in the Kaiser Friedrich Museum in Berlin which is considered to be the work of this painter. (Fig. 2).³ In both of these pictures the position of the Madonna and of the Child, the shape of the Virgin's hands with their long, tapering fingers, the treatment of the body and hands of the Child as well as the character of the folds of the veil are virtually identical. Moreover one cannot fail to be struck by the remarkable similarity of the faces of the Madonna and of the Christ. In both pictures the Virgin Mary has the same elongated, sweet, thin face with almond-shaped eyes, drooping lids, a somewhat long nose and a characteristic outlining of the mouth. The round, rather broad and plump face of the Child, with eyes that gaze straight ahead, a wide nose and light curly hair, is also repeated. Both of these types, that of the Madonna and of the Child, are very characteristic of Pier Francesco Fiorentino and are met with again and again in his work. They may be seen, for instance, in the painting formerly in the Constantini Collection in Florence, but now in a private collection in Paris,⁴ and in its replica in the Friedsam collection in New York.⁵ And finally the cold and subdued color scheme

³Berenson attributes the Berlin "Madonna and Child" to the pseudo Pier Francesco Fiorentino. *Op Cit.*, p. 450. There is a replica of the Berlin piece in the Nancy Museum; Dedalo, 1926, Luglio, p. 100.

⁴G. Soulier. Pier Francesco Fiorentino, pittore di Madonne. Dedalo, 1926, Luglio, p. 98.

⁵V. Marle. *Op Cit.*, p. 448, Fig. 298.



FIG. 1. PIER FRANCESCO FIORENTINO: MADONNA AND CHILD
WITH JOHN THE BAPTIST AND ST. AUGUSTINE
The Hermitage, Leningrad



FIG. 2. PIER FRANCESCO FIORENTINO:
MADONNA AND CHILD
Museum, Berlin

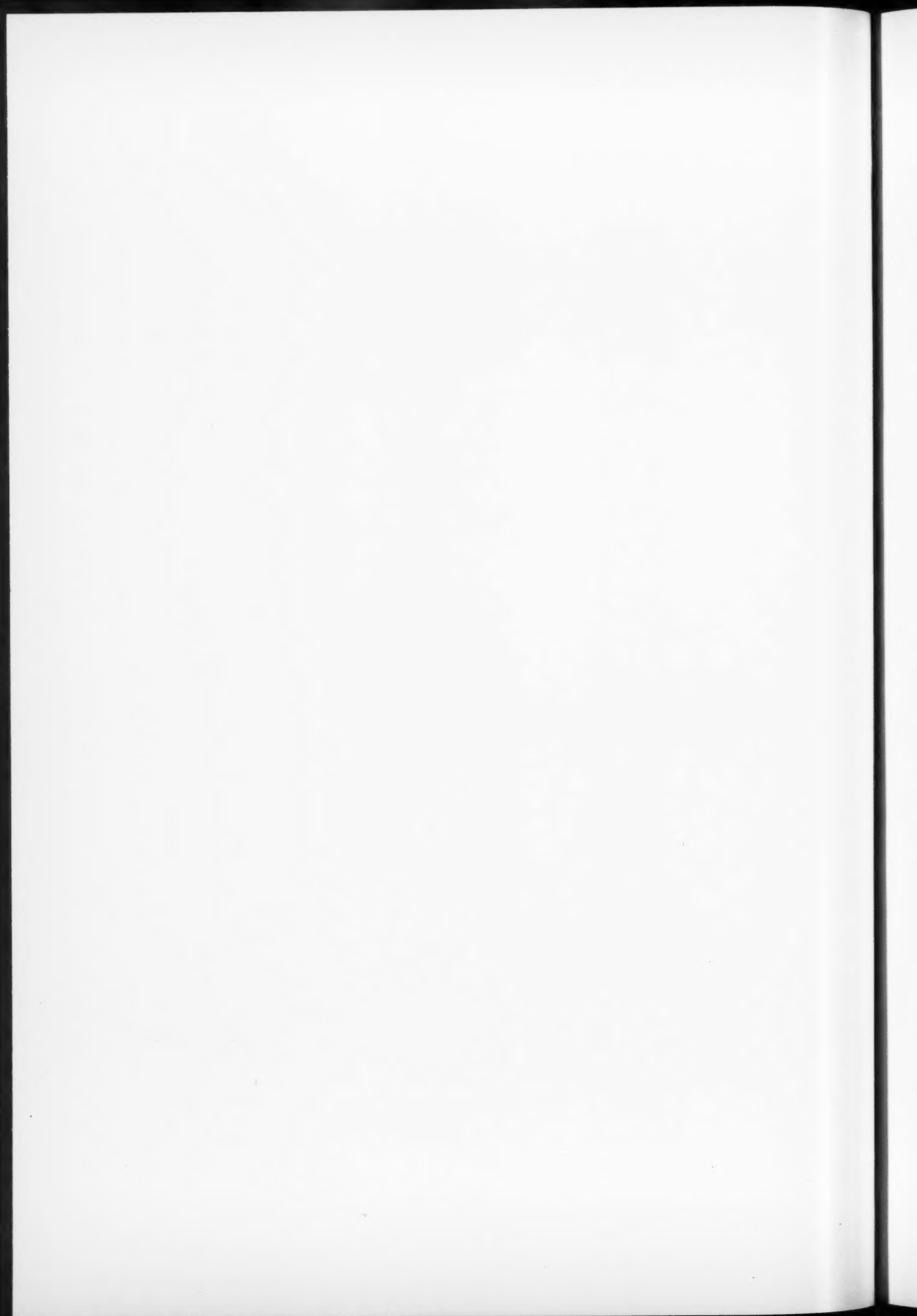




FIG. 3. PIER FRANCESCO FIORENTINO:
MADONNA AND CHILD
*Art Museum, Ukrainian Academy of
Science, Kiev*



FIG. 4. SCHOOL OF PIER FRANCESCO FIORENTINO:
MADONNA AND CHILD WITH JOHN THE BAPTIST
AND ANGELS
The Hermitage, Leningrad



FIG. 5. PIER FRANCESCO FIORENTINO:
MADONNA AND CHILD WITH JOHN
THE BAPTIST AND ANGELS
*The Detroit Institute of Art,
Detroit, Mich.*



of the Hermitage picture and the sharply outlined contours, so typical of this master, all confirm the correctness of this attribution.

The other picture in the U.S.S.R. is a "Madonna and Child with John the Baptist" in the Art Museum of the Ukrainian Academy of Science in Kiev. It is there attributed to Filippo Lippi, but there can be no real doubt that it is actually by Pier Francesco Fiorentino. (Fig. 3.)⁶ This picture was formerly in the collection of B. and V. Khanenko who acquired it in 1910 or 1911 from a Paris art dealer.

The Madonna, posed against a blue background, wears a reddish gown over which is thrown a dark blue mantle lined with yellowish-pink. Her blonde hair is covered by a white veil, and she holds the standing, nude Child with both hands. On the left side is John the Baptist in a hair shirt with a pinkish mantle over it. The picture is well preserved, though in a few places the paint has dropped off and there are some small cracks on the face of the Baptist. The color scheme is cold and even paler than in the Hermitage picture. All the faces have a slight reddish tinge. The outlines are strongly emphasized. The modeling is weak.

The composition of the Kiev picture is, as regards its central part, a replica of that in the Hermitage. The identity of the position of the figures and of the faces both of the Virgin and of the Christ is so complete and so evident that it is unnecessary to dwell upon it. There can be no possible doubt that both these pictures are by the same hand. The execution of both is rather dry and hard, but in the Hermitage painting the modelling is somewhat softer. In general its workmanship is better than that of the Kiev picture. The treatment of the Child's body is more lifelike, the contours more rounded, the face, fingers and hands of the Madonna more delicately modelled, and the small feet and the fingers on the Christ-Child's right hand are better drawn.

There is still another picture in the Hermitage which is attributed to Pier Francesco Fiorentino, a "Madonna and Child with John the Baptist and Angels" which was acquired in 1926 from the P. Stroganov collection. (Fig. 4.) The Madonna here is represented against a gold background, her hands folded in prayer. She is clothed in a robe of a deep cherry color over which is a dark green mantle. There is a white veil on her light hair. Two angels stand on the left holding the nude Child. The angel farthest to the left wears a cherry-colored robe somewhat lighter than that of the Madonna; the other is dressed in a yellowish-pink garment. The picture is well preserved though the gold background

⁶Unfortunately it was impossible to obtain a better photograph.

has suffered somewhat and the red under-painting has been uncovered in a few places. The paint on the Virgin's left hand is damaged. The coloring is cold.

The attribution of the first Hermitage picture is unquestionably correct, but it is impossible to accept the attribution of the second. There can be no doubt that the "Madonna and Child with John the Baptist and Angels" is not by the master himself but is a school piece.

It is true that its composition is in the master's manner; an almost identical group of angels with the Christ-Child appears in a picture in the Städelsche Kunstinstitut, Frankfurt,⁷ and in the Horne Museum in Florence.⁸ The position of the Virgin is repeated in the pictures in the Exhibition of Sacred Art in Piacenza⁹ and in the Gubbio Gallery.¹⁰ The composition also closely resembles that of the painting in the Detroit Institute of Arts, in America. (Fig. 5.) However it is evident at a glance that there are enormous differences in the workmanship of all these pictures. One is immediately struck, first, by the unusual crudity in the designing of the Madonna's hands and face in the Hermitage painting—the eyelids are heavy and the nose thick—and secondly by the unsatisfactory treatment of the schematically sketched hair. All the other figures are executed in the same manner; the Christ-Child, John the Baptist and the angels all have distorted and puffy faces and broad, flat noses. The black outlining of the forms is over emphasized. Such coarse exaggeration is never found in the master's own work, though his drawing is often incorrect.

But such a vulgarization of a painter's individual style is natural in a school piece where the natural tendency is to emphasize his faults and mannerisms. It should be noted also that the treatment of the Madonna's veil in the picture belonging to the Detroit Institute of Arts is much lighter and more transparent than in the Hermitage picture. In the former the handling and the chiaroscuro are incomparably superior.

The style of the Hermitage picture is very similar to that of the "Madonna and Child" in the Museo Civico of San Gimignano¹¹ which is correctly attributed to the school of Pier Francesco Fiorentino and in which the same coarseness of the features, the same sharp, black outlines and an analogous treatment of the veil are all present.

⁷V. Marle. *Op Cit.*, p. 437, Fig. 292.

⁸G. Soulier. *Op Cit.*, p. 93.

⁹V. Marle. *Op Cit.*, p. 439, Fig. 293.

¹⁰V. Marle. *Op Cit.*, p. 440, Fig. 294.

¹¹Reproduced by Alinari, No. 37238.

The dating of Pier Francesco's pictures presents great difficulties as we know only a very few pieces signed and dated by him nearly all of which belong to the last decade of his activity. These include the "Madonna con santi" in the church of S. Agostino in S. Gimignano, dated 1494, and the "Madonna fra gli archangeli Raffaele e Michele" in the Palazzo Comunale di Montefortino, dated 1497.¹²

For this reason to determine the time when the two pictures now published originated it is first necessary to ascertain under whose influence they were painted. As we know, there were two masters whose influence preponderated in the development of Pier Francesco's genius—Filippo Lippi and Benozzo Gozzoli. The influence of the former was the stronger during Pier Francesco's earlier period, while, with the passage of the years, that of Benozzo Gozzoli predominated more and more.

If now we turn to our pictures we shall see at once that the facial types resemble those of F. Lippi so nearly that the Kiev picture was actually attributed to him. The Virgin, tenderly and sorrowfully regarding the child through half-closed eyes, is very like one of F. Lippi's Madonnas. Later Pier Francesco's Madonnas became more austere; the expression of their faces more reposeful and even impassive and the Virgin gazes with widely opened eyes, not at the Child, but straight ahead. The face of John the Baptist is also different in the two pictures. In the Hermitage example he has a lean, elongated face and very thin nose, while in the Kiev picture the face is broad and almost square. Both these types find their analogues in the works of F. Lippi. The first may be compared with the angel in the "Annunciation" belonging to the Doria Collection in Rome,¹³ the second with the two angels in the "Annunciation" in the Church of S. Lorenzo in Florence,¹⁴ and finally the Child resembles the Christ-Child in Filippo Lippi's famous picture in the Uffizi Gallery in Florence—"The Madonna and Child with Angels".¹⁵

Therefore both pictures in the U.S.S.R. may be conclusively dated in that period of Pier Francesco Fiorentino's creative activity when he was under the direct influence of F. Lippi. The following works by him representing the Madonna and Child with Angels also belong to this period: the picture formerly a part of the Constantini Collection in Florence (now in Paris); the pictures in the Acton Collection in Flor-

¹²Unfortunately we were unable to obtain a photograph of the "Madonna between two kneeling Saints" in the Pinacotheca of S. Gimignano which has been dated about 1477.

¹³T. Supino. "Les deux Lippi", p. 53.

¹⁴T. Supino. *Op Cit.*, p. 51.

¹⁵T. Supino. *Op Cit.*, Pl. I.

ence¹⁶ and in the Friedsam and Hurd Collections in New York¹⁷ in all of which the influence of F. Lippi is evident both in the facial types and in the soft, picturesque handling. In all probability both our pictures were painted somewhat later than any of these. This is indicated by their less picturesque execution, a dryer, sharper line emphasizing the details and the considerably simplified composition, all of which indicate the growing influence of Benozzo Gozzoli. Pier Francesco Fiorentino duplicated the two central figures in all these paintings with only slight changes, a method often used when repeating the same subject, and this nearly always affects the quality of the execution.

In my judgment the pictures here published may be placed in the first half of the eighties of the fifteenth century.

SEVENTEENTH CENTURY DUTCH PAINTINGS RECENTLY ADDED TO AMERICAN COLLECTIONS

By JULIUS HELD
New York City

It is a common impression that Rembrandt's late portraits are self portraits rather than true reproductions of given persons. His perception, imbued with subjective feelings, is carried out in the direction of a complete metamorphosis of his models. Yet this formula does not account for the fact that Rembrandt's imagination in his late period was captured to a large extent by a few models, among them as the outstanding figures, Hendrickje, his humble servant and sweetheart, and Titus, Saskia's son. There must have been something in these personalities which particularly attracted the aging master. We can only conjecture what it may have been, studying the documents concerning their lives and (conscious of the fallaciousness of our doing so) interpreting their portraits which Rembrandt has left behind.

At the very outset we stumble for the simple reason that it is by no means certain which paintings we have to consider as their portraits. As far as Titus is concerned, the experts have given the most differing opinions as to where he is portrayed and where he is not. One writer went so far as to say that even where a stranger was meant to be rendered, a reflex of Titus' personality entered and modeled the conception.

¹⁶G. Soulier. *Op Cit.*, pp. 98 and 99.

¹⁷V. Marle. *Op Cit.*, Figs. 298, 299.

This would, for instance, apply to the portrait of an auctioneer in the Altman Collection of the Metropolitan Museum of Art, which formerly was identified as a portrait of Haring the younger, whereas nowadays it is considered a likeness of Titus, none of these opinions being satisfactory.

No doubt, however, can exist about the identity of the portrait which was sold by the Soviets and recently acquired by an American private collector from the Wildenstein Galleries (Fig. 1). This beautiful canvas ($28\frac{3}{8} \times 22\frac{1}{2}$ inches) certainly represents Titus. He is no longer the dreaming schoolboy as in the painting in the possession of the Earl of Crawford, nor the smiling, transfigured lad of the Vienna Kunsthistorisches Museum. Rather he is the youth of delicate constitution who in 1657, when only sixteen, had already made his will; he shows the premature seriousness of the man who has feelingly perceived all the uneasiness and worries which from 1656 on had constantly prevailed in Rembrandt's house; he is the Titus who in 1660, at the age of nineteen, was officially admitted as an art dealer and who together with Hendrickje quietly and unostentatiously succeeded in rebuilding the shattered household; the same Titus who will die in his twenties, silently fading one year before his father. We recognize his features among which the highly curved eyebrows are most prominent. He might be twenty years old, but he displays the experience and the weariness of one twice his age.

The portrayal is one which seems to reveal something about the ties between father and son. Titus, the sensitive, anaemic, understanding, the son of Rembrandt but also of the frail and shortlived Saskia, embodied for his father all the characteristics by which strong natures are subconsciously attracted. It was an identical appeal that drew Rembrandt to the romantic beauty of ruins and aged gold vessels—to the hoary, wise and melancholy qualities of the Jews—and to the decadent but spirited charm of his son.

With this portrait of Titus a new masterpiece has been added to the rich stock of late Rembrandt paintings already accumulated in this country.

"Rembrandt f.1650" is the signature of another portrait which recently has been added to a private western collection.

This painting (Fig. 2), forsooth, is not unknown to the American public, having been preserved in the collection of Mr. Nils B. Hersloff in West Orange, N. J. for more than twelve years. It has been published

several times and it was exhibited in 1930 in Detroit. (Canvas, $32\frac{1}{8}$ x 27 inches.)

The portrait is generally considered as a self portrait and there are, indeed, reasons to believe that the person rendered is Rembrandt himself. First we have accessories, as for instance the old-fashioned beret, which we recognize in a great number of the self portraits. The slashed sleeve, entirely out of date, fits in with Rembrandt's romantic inclination towards disguise. The face itself certainly has a general likeness to Rembrandt; yet, the features are more refined than usually, the nose is less compactly shaped and less protruding, the hair smoother. Beyond that, one is struck by the unusually pensive mood. It would be difficult to find a similarly lyrical dreaming and melancholy fatigue in any other self portrait of the master. The unfixed staring into vacancy is also contradictory to Rembrandt's familiar self-interpretations with the vivid and piercing glance with which he studied his reflection in the mirror. As a matter of fact, there is only one among the many self portraits by Rembrandt in which the painter is not eye to eye with the beholder. That one, the warrior in the Fitzwilliam Museum in Cambridge, obviously is more of a genre painting than of a portrait.

For the gesture of the figure one finds many parallels in Rembrandt's work. It can be compared with the study of an old man in the collection of the Duke of Devonshire (1652) or the Hendrickje in Stockholm (1651), not to speak of the beautiful drawing of Saskia in Berlin, executed back in 1633, and some other drawings. Yet, the posture is less tectonically constructed and less tightly fastened within the frame in the painting in question than in any related work.

While it is comparatively easy to study Rembrandt, the portrait painter, with the help of originals preserved in America, this certainly does not apply to his narrative subjects. In this field it was impossible to overtake the lead which Europe has had. The disposal of private collections in the old world rarely yielded a scenic subject. (One of the few exceptions is the grand canvas with the Descent from the Cross, now in the Widener Collection in Philadelphia.)

The new painting (Fig. 3) of the Chicago Art Institute (Christ Washing the Apostles' Feet) probably was acquired in recognition of this fact. It is a painting *en grisaille*, in a subtle sequence of light yellow and gray to dark brown tones, and is done on paper ($18\frac{3}{4}$ x 24 inches). This device is rare yet not unique in Rembrandt's work, especially in his early period. It was used also for the Sermon of St. John the Baptist, Berlin, and for the Repose during the Flight into Egypt, The Hague. (The latter



FIG. 1. REMBRANDT: TITUS
Recently acquired by a Private Collector

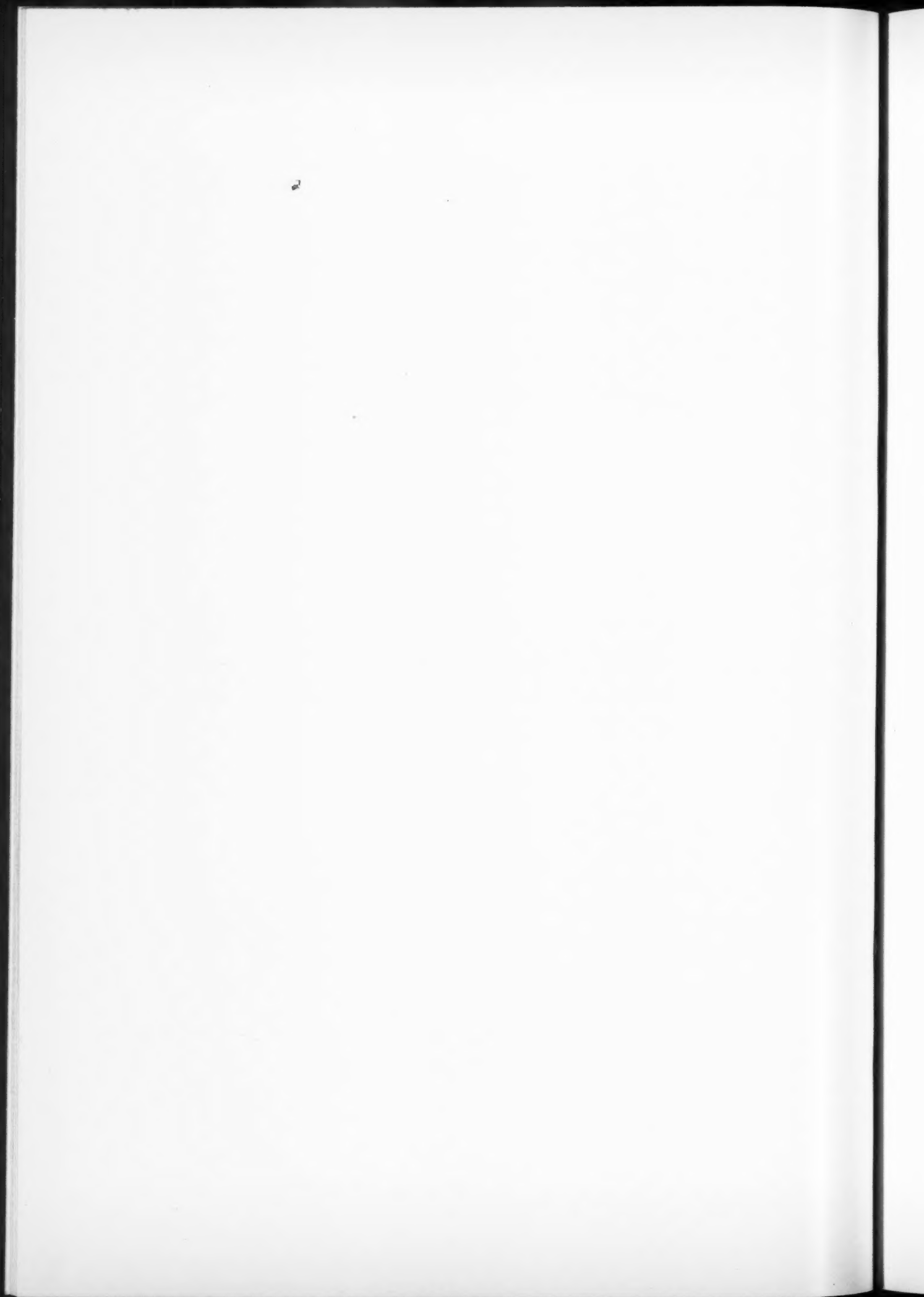


FIG. 2. REMBRANDT: SELF PORTRAIT
Recently acquired by a Private Collector





FIG. 3. REMBRANDT (?): CHRIST WASHING THE APOSTLES FEET
The Chicago Art Institute



painting, commonly dated 1634, was recently described as a copy of a lost original of around 1628.)

The story is told with utmost economy as to the characterisation of the locality, but it is tellingly rendered as far as the narrative itself is concerned. Christ performs his humble service amid a dignified silence. Some of the Apostles watch him closely, they scarcely dare to whisper. One of them—an amusingly realistic feature—waits for his turn with one bare foot.

The apparently loose compositional arrangement reveals itself in an analysis as a remarkably deliberate setting. The figure of Christ is placed not only in the center of a flaring circle of light but also of an almost regular pyramid which in its turn is composed of heavily contrasting dark and bright masses. The spatial ground-plan of this group of figures is also triangular, with Christ as the center. Yet, this group is shifted to the right, and the compositional scheme is permeated—with the help of the bulkily looming figure in the left background—by a strong diagonal trend.

This kind of composition and other stylistic features (the modeling of the figures, for instance) seem to fit in best—if at all—in the period of 1630-31. The apostle at the left is related to some etchings of that period. After 1632, Rembrandt's figures acquire a stronger anatomic organisation and muscular activity, his compositions become more compact, more centralised. Strange in any case remain the type of Christ and certain technical impressionisms in the group of the whispering apostles.

Indeed, the greatest argument for the authenticity of the painting is the fact that it seems possible to identify it with one quoted in Hofstede de Groot's *Catalogue raisonné* as lost (Vol. VI, No. 119). When the inventory of the goods of Harmen Becker, the shrewd and malicious creditor of Rembrandt and other artists was taken in 1678 (Oct. 19), a painting was described as follows: "Een graeutie van Rembrandt daer Cristus de voete wast" (A grisaille by Rembrandt in which Christ washes the feet of the apostles). The same painting appeared in 1776 (April 19) in the Amsterdam sale of Huybert Ketelaer where it was acquired by a certain F. Kemper for 4 florins 75 (between \$3 and \$4). Since technique and subject matter of the Chicago painting agree obviously with the painting mentioned in these sources, the assumption seems permissible that it is the one which formerly was in Harmen Becker's house. Unfortunately the exact provenance could not be revealed further than that it was bought from an Austro-Hungarian private collection.

ELLIOT ORR
A Contemporary American Painter

By MARCHAL E. LANDGREN
New York City

In America today, the painter has turned from what might be called the pure painting of the last two or three decades. He has found that by reducing his work to simple pattern or by assembling fragments from nature to employ them as so many objects of a still-life, he has either escaped the rich qualities of life itself or he has entirely lost the value of content in his work. At any rate, the importance of subject matter is a contemporary issue. The American painter is now trying to find some grasp on life that is more fundamental and secure than the satisfaction of technical accomplishment, or the expression of personal preciousness. He is attempting through his use of subject to remove himself from an isolated position and enter the bloodstream. The results of his efforts are without doubt the expected results. There is the majority of painters — this includes those who work under the banner of the American Scene — whose language is graphic. They have no place in the fine arts. And there is the minority, whose sensibilities to both subject and medium relate its members to a higher tradition. It is to this minority that Elliot Orr belongs.

In 1931, when Mr. Orr first exhibited his pictures to a New York audience he was, like most American painters, greatly influenced by the French moderns. The honesty of his efforts to formulate a personal technic, however, gave his pictures a pigmental richness that not only held promise for future development, but that lifted them above the superficial influences they carried. Technically, they were sincere accomplishments but they showed a need for subject that would balance the painter's interest in his medium. Not long after this exhibition, Mr. Orr left New York for a stay of several months in a Nova Scotian fishing village. During this time, apart from the social conditions to which he had become adjusted, he was faced by a comparatively primitive mode of living. It is interesting to note that when he returned he did not have a single graphic record of the picturesque life he had lived or seen. Yet, this trip was probably as great a turning point as he will experience. To him, the simple life of the Nova Scotian natives became wholly subjected to the environment that had shaped them. The barrenness

and the austerity which he met not only formed the lives of these people; it struck a very sympathetic note in his own disposition. He returned with very little work, but the experiences of these summer months were the direct stimulus for his work of the following two years. In painting this country, he was able to rob it of its surface quaintness, its illustrative qualities, and to make some essential statement that had meaning beyond the topographical bounds of the country itself. He had found in nature a purpose for his technic.

The process of assimilating the impressions of that summer, combined with the technical struggle to reduce his expression of them into simple terms, was a slow one. It was not until 1933 that he was able to make a concise statement of the whole experience in a single picture. This canvas, *The Ruin*, was perhaps his first significant work. It was, at least, the first wherein he established a definite relationship between his medium and his meaning. In it, the remains of an old factory building are silhouetted on the horizon against a last warm patch of sunset sky; a knotted, barren tree is in the foreground. The sky and a short stretch of the sea, as if by brutal contrast, are the only elements endowed with life. They are the symbols summarizing the people, the life, and his whole experience. The picture was not easily painted and was worked over several times. As a result it has a rich, vibrant impasto into which most of the artist's struggle is written. It is amusing to record that a dealer visiting Mr. Orr's studio shortly after the picture was painted suggested, and quite seriously — no doubt in defense of his public's taste for facile technical achievement — that the surface be sandpapered.

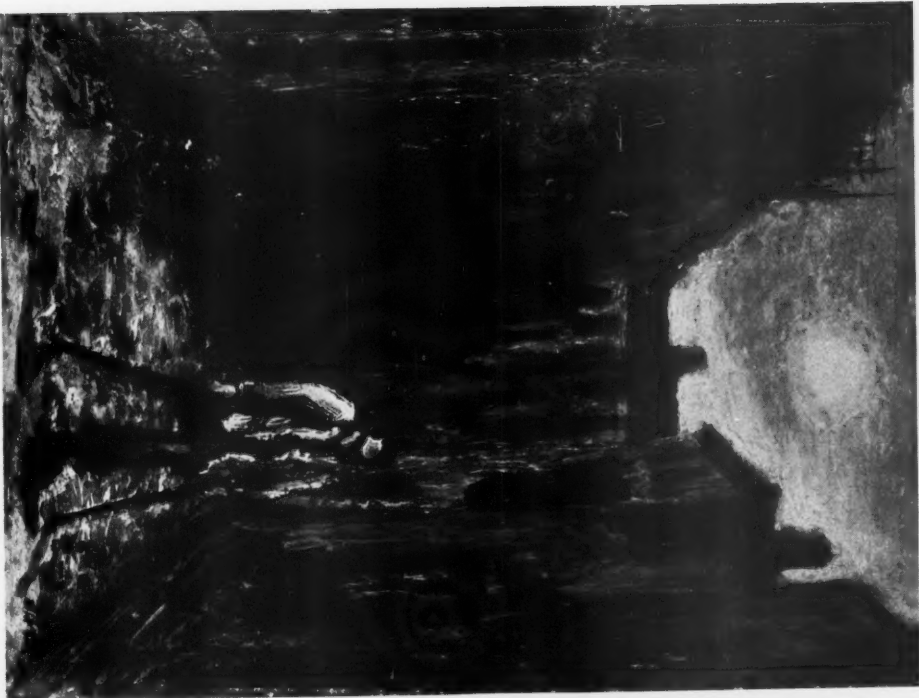
The accomplishment and subsequent sense of technical and spiritual satisfaction represented by *The Ruin* were responsible for several interesting canvases which followed its completion. These were for the most part richly painted landscapes drawn from the memory of his trip. They were not as magnificent in concept as *The Ruin*, but they were the aftermath of the study it provoked and the spiritual gain it expressed. Such pictures as *The Trout Stream*, *November* and *The Schoolhouse* were simple, understanding expressions from nature. A fresh and sympathetic interest in the New York scene developed at this same time. And *The Studio*, here illustrated, clearly shows the meaning Elliot Orr found in his immediate surroundings once he had been able to achieve a more heroic work.

In transcribing New York to canvas, the problem and the process were much the same as in his earlier work. He did not attempt to glorify

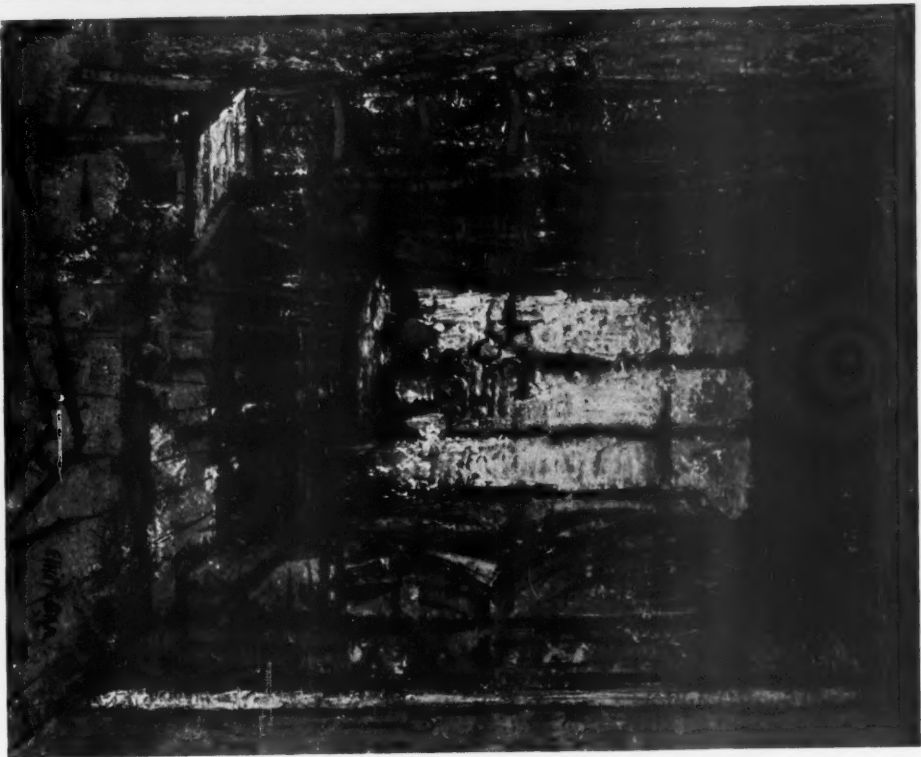
or to minimize his subjects, or to make an issue of their social significance. His New York paintings are actually factual recordings of scenes such as *Chinatown*, *MacDougall Street* and *The Waterfront*. They are not however graphic statements, for they are filled with a warmth of personal understanding that gives them a quality far removed from illustration. They reveal a poetic response between the painter and his subject that strengthens rather than weakens their real substance. *The Alley* and the *Staten Island Landscape* are recent examples of his New York work. They are the results of a great deal of technical study which has led him to prepare his own pigments in a continual effort to find a more harmonic relationship between his subject and medium. They fairly illustrate both the factual rendering, and the personal quality of his New York work.

One of the outstanding compliments that can be given an American painter today is that despite the confusion that exists about him — not only in the world of art but in present-day life as well — he is able, or has matured sufficiently, to stand with both feet on the ground. This compliment can quite honestly be given Elliot Orr. He found his direction some years ago, and has made every effort to overcome his limitations in order to develop accordingly. Nearly every picture he paints finds some very definite relation to one he has attempted in the past. Hence, the content of the picture has some meaning. It is not simply an extravagant flight of the imagination or an expression of technical bravura. There have been lapses, of course, in his development. At times he has sought an escape from contemporary thought and has expressed a nineteenth century type of sentimentality in his landscapes. At other times he has found his means inadequate to express his purpose. These lapses, however, have been minor ones. He has never reached the stage of satisfaction, or the sense of achievement, that would allow any unnecessary repetition in his work.

He is by temperament a romantic. He believes in relating himself to the life in which he lives, and does not subject himself to the limitations of any *art for art's sake* theories. Hence his subject matter is not romantic in the literal sense, for he does not express any escape from life nor any nostalgic suffering. His themes are drawn from the range of his own experience and from the life of his surroundings. It is interesting, for instance, to compare his recordings of a trip into the middle-west with those of the many popular *graphic* artists who employ the same theme. Often their subjects are identical, but Mr. Orr's interpretation leaves no question as to significance. His subjects are not



THE ALLEY
By ELLIOT ORK
Collection of Frederic Fairchild Sherman



THE STUDIO
By ELLIOT ORK



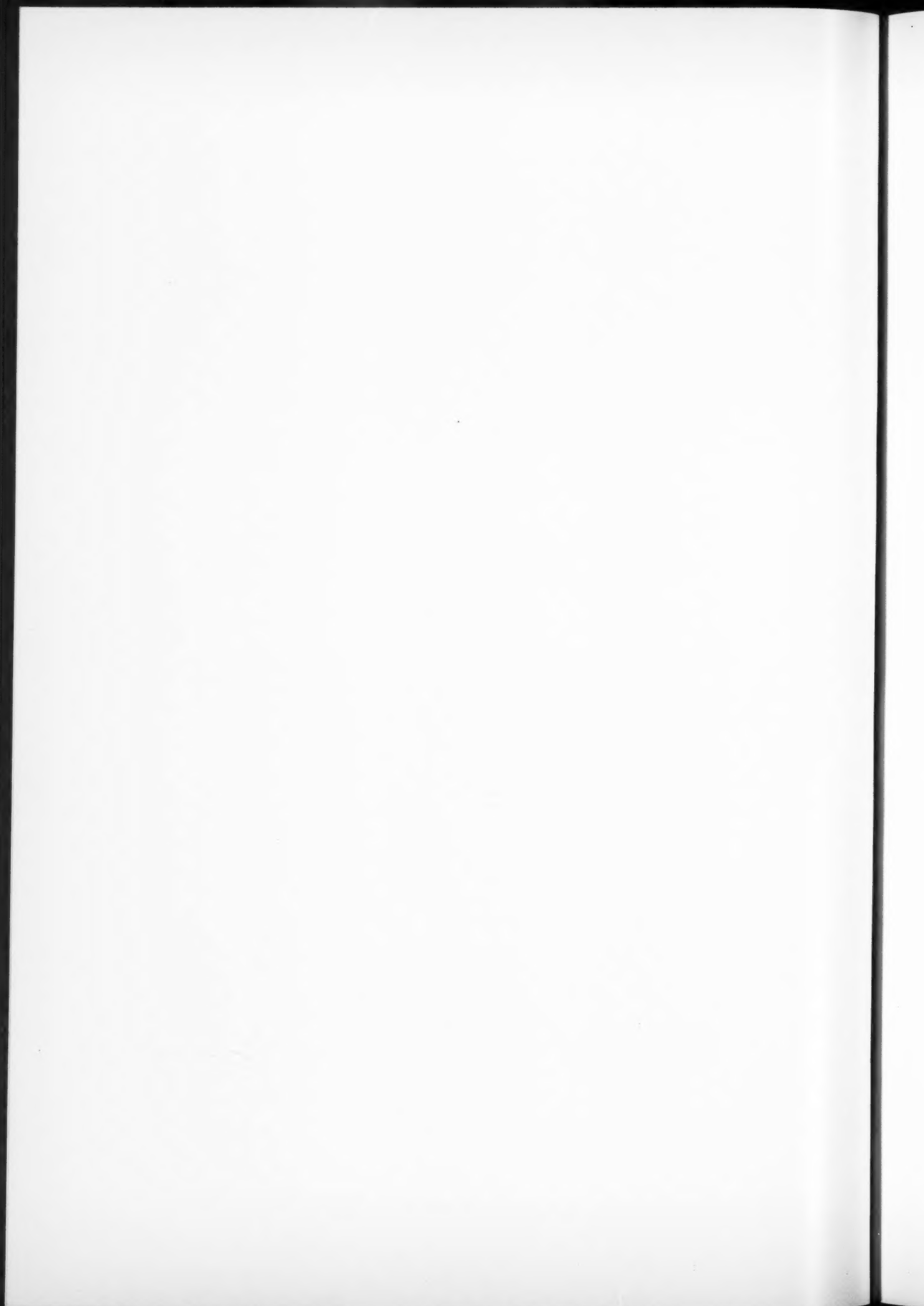


STATEN ISLAND LANDSCAPE
BY ELLIOT ORR



THE OLD BARN
BY ELLIOT ORR

Collection of Frederic Fairchild Sherman



mere allegories, toys nor object lessons to mankind on the social injustices of our present structure. They are true representations tinctured only by a full and personal observation. And because of this, they strongly reflect the circumstances existing today.

His ability to reduce his means to the simplest form that will express the relationship of his subject to his understanding of nature, brings him closer to Albert P. Ryder than to any other American painter. His expression is less powerful, his understanding less mature; yet, there is without doubt a similarity in temperament between Elliot Orr and the American master. It is important that this tie exists between the painting of the nineteenth and twentieth centuries of American art.

NEW ART BOOKS

THE ITALIAN RENAISSANCE. Edited with an Introduction by A. K. Wickham. Illustrated. Oxford University Press. 1934.

In this age of specialized scholarship it is surprising to find published an "anthology" of the Italian Renaissance consisting of one page of bibliography, ten pages of text and a hundred-odd plates. The old formula of cheap-and-easy must be its justification; the book will be bought by the uninformed layman willing to spend two dollars for a casual glance at the masterpieces of the Renaissance.

As a popular visual anthology the book may be judged for the quality of the plates, their selection and their organization. The reproductions are excellent, but they have been rather casually chosen, and the painting of Siena and of the Florentine Quattrocento is definitely slighted. The plates are well arranged to illustrate chronologically each of the fields of architecture, sculpture and painting, and an introduction ably and specifically introduces the material. But the material does not adequately represent its field. Every anthology has this drawback, but here it might have been minimized by the addition of a short appendix outlining, according to schools and masters, the most important works of the Renaissance. With the plates appearing as typical examples of an adequately described period, the book would have had the desirable simplicity of an anthology without the sacrifice of scholarly completeness and proportion.



THE PHIDIAN AMAZON
The Metropolitan Museum, New York